

12. no 4 1917

THE AMERICAN ART STUDENT

DECEMBER

12. no 4 1917
10 CENTS



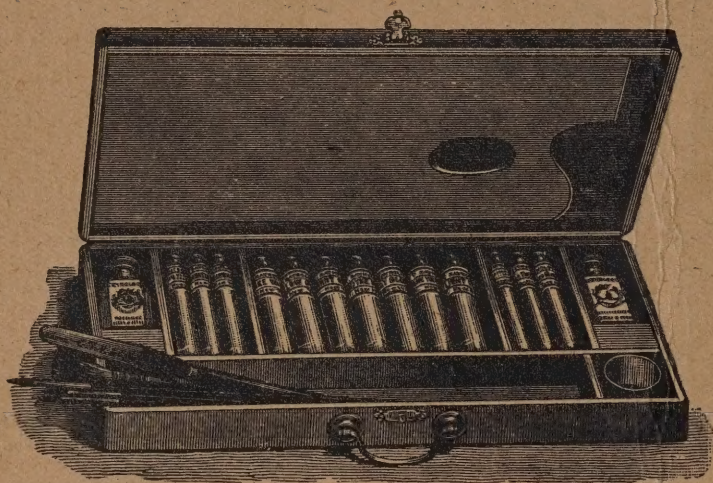
IN THIS ISSUE

THE JAY HAMBIDGE DISCOVERY

By H. Giles

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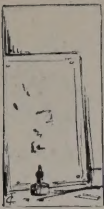
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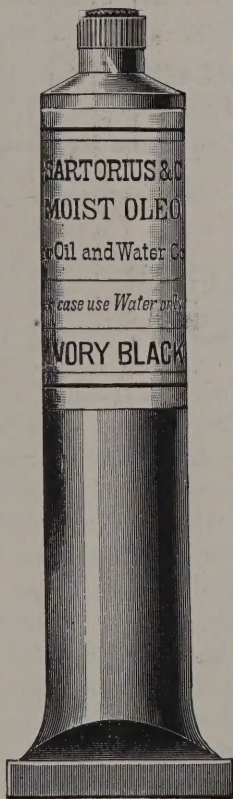
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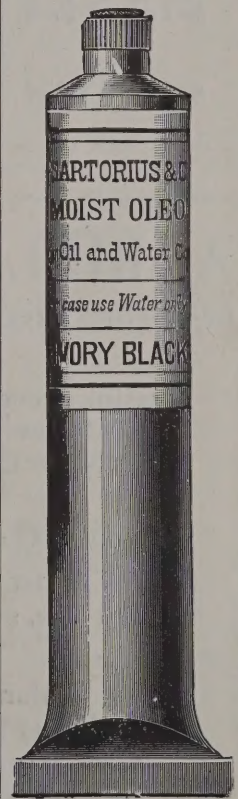
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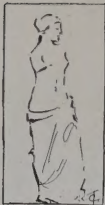


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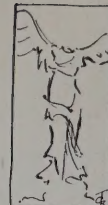
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THE AMERICAN ART STUDENT



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No. 4

THE HAMBIDGE DISCOVERY

Though the greatest truths are, as the greatest men, the simplest; still that very directness of simplicity is the most difficult quality of attainment. Ages have passed since that wonder group of the 6th and 5th Century B. C. Agelidas the master, Myron, Polyclitos, Phidias, Ictinnius the architect of the Parthenon gave to the world their heroic masterpieces and though for centuries nations have sought and fought for their possession and erected palaces to contain their prizes or fragments of them, truly bearing out the old Greek contention that beauty is the only symbol of eternity, yet all through these ages we have worshipped results only. The intellectual scope of the minds that gave them has remained a closed book. Their haunting quality of beauty has seemed all satisfying and but a limited number have endeavored to get behind or underneath to discover the basic symmetry or proportion on which the masters worked.

The modern artist who has devoted any period of study to the history of his profession will promptly admit that the masters of the Medieval and Renaissance periods worked on a fixt or static symmetry, but no explanation correlating their design plan to that of the Greeks has been evolved until through the indefatigable study and research of Mr. Jay Hambidge for a period covering some twenty odd years the bases of all decorative motives of the Classic Period (550 to 300 B. C.) have been restored to the world. His discoveries embrace the plans of temples, sculpture, vases and paintings and being based on a definite law, are self proving.

The discovery of this principle,, Mr. Hambidge states as follows:—

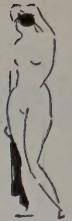
“The investigation was commenced some twenty years ago for the purpose of determining if possible, the principles or bases of design. I realized at the beginning that, even if we could recover such a thing as the lost canon of Polyclitos, for instance, that it would be quite valueless to us unless we could show that it was a general law and not a personal recipe of this old Greek master sculptor. Therefore I ignored all the art traditions and schools and went direct to nature. I soon found that there were two laws, or rather two types of one law which could have some bearing on design. This principle I called the law of symmetry, using the word in the old Greek sense as meaning, proportion. One

type of this symmetry I termed static and an example of it in nature is furnished by the crystal when all planes and intercepts are disposed quite regularly about a common center. The other type I called dynamic because it represented proportion in movement. This type is illustrated by the shell or the law of leaf distribution in the vegetable world. I was successful in reducing this law of symmetry to a simple workable method but I found that the dynamic aspect of it had been used by the Egyptians and Greeks in their ancient masterpieces of Architecture design, sculpture and painting: that the static aspect was spontaneous or intuitive and that men had used it conciously or unconsciously since the beginning. It was used conciously during the middle ages and we have sufficient documentary proof to that effect. Dynamic symmetry proved a sesame that unlocked the door to a realm of beauty unknown to the modern world. By its use it has been possible to recover all the design schemes or motives used by the Egyptian and the Greek; the method of laying out buildings, correlating their parts, assembling the units, drawing and constructing the human figure as it was used in sculpture, arranging the figure compositions on Metope, pediment and frieze, the composition of single figures, the pattern plans of decorations, the construction of vases and the composition plans of their painted decorations. In short, dynamic symmetry has restored to us the lost design laws used by the greatest masters the World has known. Strange and unbelievable as it may seem, it is nevertheless true, so true that the restored design scheme of any particular example is self-evident.

“In the beginning the Greeks used static symmetry, but some time between the sixth and seventh centuries B. C. analysis of vases show that knowledge of dynamic symmetry was secured from the Egyptians and it gradually supplanted the older scheme, until by the beginning of the fifth century B. C. about eighty-five per-cent of all artists were using it exclusively, about twelve per-cent apparently were never initiated and used the old scheme, and about three per-cent had no design knowledge whatever i. e., no more than we have. The miracle is that about the time of Agelidas, the master of Myron, Polyclitos and Phidias, or possibly a little earlier, the Greek sculptor awoke to the fact that this wonderful design principle could be applied to the human figure.



Be fearful of the lure of imitation. It will steal away your personality and leave you entirely empty. It is better to understand why rather than how a thing is done.



Immediately Greek sculpture was changed and it started on the movement that reached the full and glorious fruit of the golden age of the World's art; this age of Pericles."

To resume, here we have evidence that in each period when in the history of arts the World has had a noble expression, the artists of that period have created a warp on which they weaved their woof.

If we may accept as a truism, all conscientious effort (even though logical in part only) tends towards good, we are now in a position to see through the maze of so called when in the history of art the World has had a noble expression—modern art, cubism, et al., occasional sincere effort to express the importance of significant abstract form. The few artists who have sensed this vital fact, apparently becoming intoxicated with their rhythmic creations, have been satisfied to give only the scaffolding or lacking the essential knowledge have left their scheme, but vaguely suggested and claim a virtue out of omissions. Still these half or part truths are significant to the alert and have started a new era of thought. At the same time these part truths sustain those who accept the general misconception that art is to be reduced to mathematical precision. To accept rules set down by grammarians is essential to correct verbal expression and perhaps, if one desires to use this medium to voice poetic thought it would not form a hindrance to be a grammarian. No claim is made for this discovery that it has power to make an artist but it embraces the basic truths on which the World's greatest art developed. If this holds no lure it is best left alone—however, the mariner who because of his ignorance of the compass decries its use is not the one to steer my Argosy.

No logical mind resents the fact that music and literature both have underlying mathematical balances and therefrom resultant harmonies.

As the student progresses and learns that the books of Euclid (all the propositions of which relate to construction) were evolved from the problems which the ancient Greeks solved and applied to the building of their masterpiece, he will no longer place "the cart before the horse" but will realize that geometry came out of art. The Greeks dealt with actual forms and shapes and our modern geometricians deal with abstract propositions of the same elements. Ultimately the artist will organize on his drawing surface a series of similar shapes based in symmetrical triangulations and the picture will grow in conformity with nature's plan.

The whole universe sings in harmony and stimulates an esthetic reaction in the creative artist. To learn through Mr. Hambidge's rediscovery that nature's order which we subjectively sense all about us, is the underlying proposition of the Greek and Egyptian masterpieces is to apprehend the grandeur of their concept.

H. G.



Illustration by Harry Baker

(See note, page 12)

The man huddled closer to the bushes. A rear door opened and shut. Some laughing voices reached him. He saw several figures which slipped, caught at each other with gay mirth, passed close, and on down the street.

WHEN THE DEVIL DRIVES

The man standing deep in the snow, back of the bushes, shifted his position and again turned up his coat collar; the button was off, it would not stay up. He had stood there long. Across one lighted window square in the big house the maids were eternally passing and repassing; in the other lighted square a pink shaded lamp glowed. He waited.

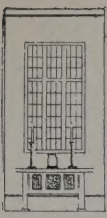
The wind caught the fine sharp snow and flung it in broad sweeps across the stretch of lawn; often it made a passing screen between him and the pink lampshade. A clock far across in the village boomed eight.

Suddenly the first light square was gone. The man huddled closer to the bushes. A rear door opened and shut. Some laughing voices reached him; he saw several figures which slipped, caught at each other with gay mirth, passed close, and on down the street.

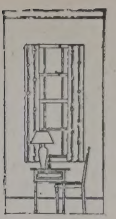
The man shook himself, crossed the intervening space with long strides, sprang up the steps and rapped on the door.

The girl opening it crinkled her brows to peer into the darkness. The white folds of her gown whipped back; the buckles on her white shoes glittered. As she leaned forward, shading her eyes, some jewels about her throat struck sparks of light.

"Oh!" she cried lightly, startled surprise in her voice; it's George Hunter. I could not see at all who it was. I



When we look upon nature let us realize its power, its forces—not simply its appearance. Can we realize volume in a hill and the upward movement of grass?



am so glad! Do come in—and close the door quickly. It is very cold, isn't it? I am so surprised to see you. Come to the fire. Sit here. Are you cold? I am very glad to see you. I hope nothing is wrong."

Her voice was deliciously soft. It had a queer little note in it, quite distinctively her own; a note that people did not forget.

He did not answer but sat down in the high-backed chair which she turned to the fire. The chair was heavy and she made a little extravagant motion of strength as she turned it, and smiled.

"Now get warm," she said again, "and tell me why you came. I do hope nothing is wrong."

The man held his hat in his hands. It had released a mass of red hair that towered above his forehead in stiff waves. His clothes were rough, not too clean; his big shoes were leaving wet smudges on the rug. He reached out one heavy hand toward her, then drew it sharply back. The girl went on as if used to dealing with people who did not know quite what to say to her.

"I am sorry, my husband is not here. He wants to see you. I have told him about you—how wonderfully you have done; how you have just taken right hold and found a better life and learned to live in it. He will be disappointed not to have seen you. But some other time. But tell me why you are here; why you are not down in the country with good Mr. Hodge. Tell me."

"I came up to see you." He spoke with difficulty. He had not known it was going to be like this. He had never seen her in these surroundings. His eyes shifted to catch the gleam of mahogany, the glitter of porcelains, the oriental colors that glowed in rich depths.

There was pleasure in her low laugh. "That's good of

you. It makes me happy to have my boys come to see me. And when they have been a credit to me as you have been, I am doubly glad. I am proud of you, Red."

It was the nickname his world knew him by. He could have groaned aloud. That was the wonder, the crucifying wonder of her, that boyishness that allowed her to call him "Red" as if he were one of "his."

She settled herself before the fire, watching it instead of his burning eyes.

"You and the others like you have been a great pleasure. You know there was never any enthusiasm in my family about my doing this work. But it seemed to me that I had so much in the world, that I must spare some of my time to read to the men who were shut in, maybe rightfully—I didn't know or care. Anyhow, it was bad enough, and I thought they liked it, and three or four of them have made good after they got out. You were about the worst to get at. It took me a long time to get your interest, but when I did, you came right out, turned the leaf over, and took a fresh start as I knew you would. I had faith in you all the time. Now tell me, when did you go back to the farm?"

"What's the use of going back? You ain't there."

There was the briefest hesitancy before her answer:

"Well, I am here, where you can come and where I can help you when you need it. You're started in the right way now. It's the start that is hard to make; the rest will be easy. I know. I have faith in you. You're on the right road."

"I'm on nothing of the kind."

She looked at him: "I say I'm nothing of the kind," he repeated in a louder voice. He rose, and she did, too, but she did not recoil before his step toward her.

(Continued on page 13)

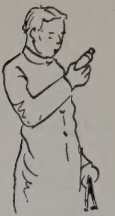
The American Art Student welcomes cover designs from readers. Occasionally we receive a number of unusual covers which we would like to publish but cannot. Nearly two dozen designs for our Christmas cover were received, three of which were unique. One has been used for the cover of this issue, while two others are reproduced below.



Design for
Christmas Cover
by Hannah R. Levy



Design for
Christmas Cover
by Dorothy King

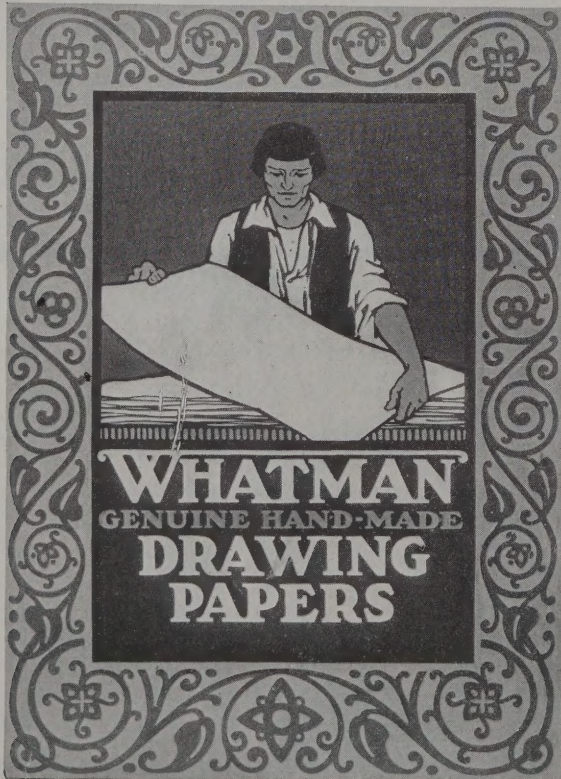


We are ready and willing to help all students of art, but we expect their cooperation also. This magazine is yours and you must put into it if you expect to take from it.

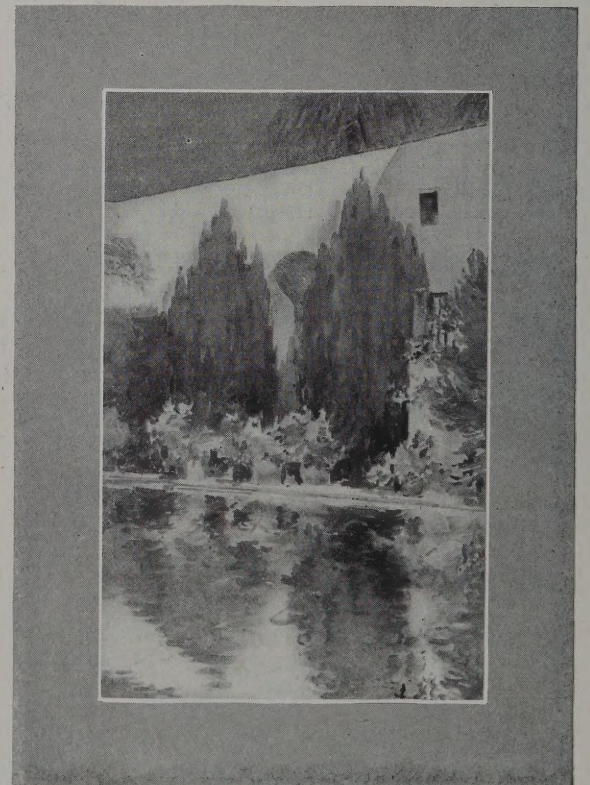


First Prize Pen and Ink Drawing

E. Liley-Young



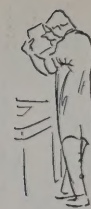
First Prize Poster
Mary R. Cornwall



First Prize Water
Color Drawing W.
F. McCoughey, Jr.



An important illustrator of this country says that he often discovers facial expression by sitting at a mirror and feeling the emotions of the characters he is to work with.



PRIZE WINNERS IN WHATMAN CONTEST

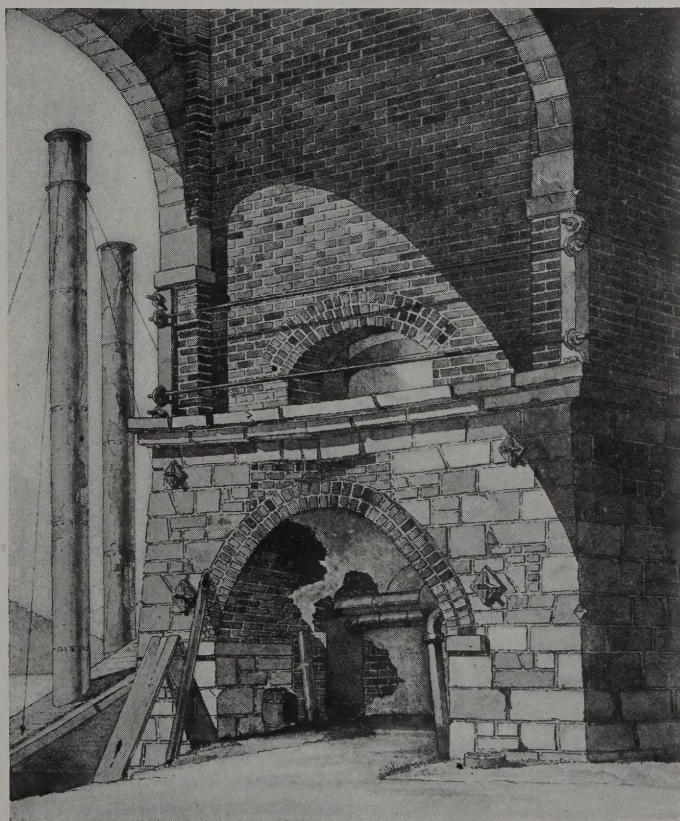
We are reproducing on this page and on the page preceding five of the nine prize winners of the recent Whatman Contest for Artists. The drawings were selected out of nearly 400 entries received in the contest from nearly every State in the Union.

IN THIS ISSUE

Beginning on page three we publish the most important article that has yet appeared in *THE AMERICAN ART STUDENT*.

The Jay Hambidge discovery is clearly the greatest discovery in art in twenty-two centuries. When its full significance becomes known to the art world, it is certain that the methods of instruction available at the art schools today will be revolutionized completely. It is based, not upon theories, but on principles that are incontrovertible. Incidentally, it explains certain half-truths embodied in so-called modern art.

It is the privilege of *THE AMERICAN ART STUDENT* to be able to publish the first written explanation of the Hambidge discovery. The results of Mr. Hambidge's researches will be published by the Yale University Press, the first volume being issued next spring. *THE AMERICAN ART STUDENT* will publish later a comprehensive article by Mr. Hambidge himself showing the unfoldment, diagrammatically, with cuts, of some classic motives.



Third Prize Water Color Drawing

Hendrik Van Ingen

A MAN'S EXPRESSION

By THOMAS PETER GARRETT

He is tall and broad shouldered, like a college athlete. There is nothing of what one would call refinement about his physical make up. He is just a plain man of the trade union type.

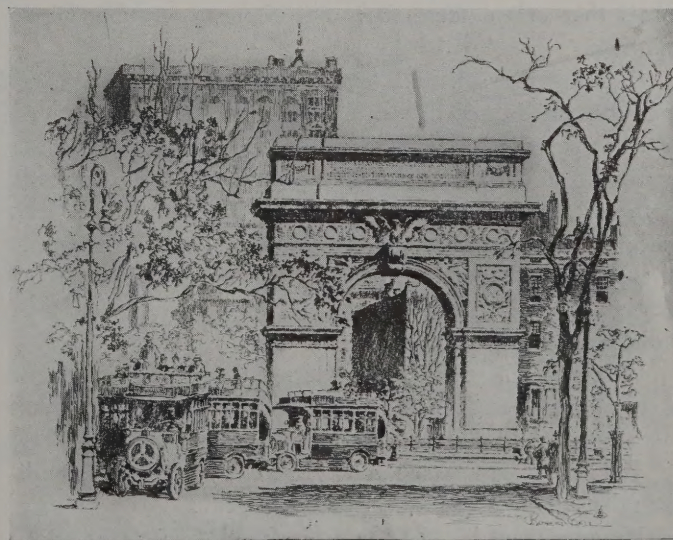
One felt that he was out of place in an upholstered chair, and to see him holding his little palette in one hand and his paint brushes in the other dreaming seriously into a 12 x 16 canvas, is ridiculous. It is humorous until he looks at you with his two profound eyes, sheltered by shaggy eyebrows. He is one of the truly great painters which America can claim as her own product.

It was late afternoon of a rainy, cloudy day. We were watching him work. There was scarcely any light in the room, and it was difficult for him to mix his colors. Slowly he began to talk, as if meditating outloud:

"It doesn't seem quite proper that a big, strong man should spend his life fooling with a lot of little brushes, does it?" We were in hopes that some day he would say something like this. We waited breathlessly. "But art, as I know it, is creation."

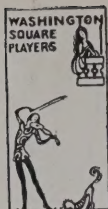
"How can you create life with inanimate paint," we asked. Then followed a most amazing explanation. We shall try to write it out here as we heard it.

"You have been discouraged or depressed, haven't you?" he began. "Didn't the feeling of discouragement or the consciousness of failure effect your physical actions? Perhaps in the midst of discouragement you thought of the girl you loved, and discouragement vanished, you become filled with ambition and, of course, the change of consciousness effected your physical actions again. Now this explains a principle, and a very important principle to know if you are to understand art."



Second Prize Pen and Ink Drawing

Robert Ball



We must not become intoxicated with sentimentality. We must not believe that our business is to make people laugh and weep. Art is a different business entirely.



"To bring this principle nearer to the point I am trying to express, let me tell you about a potter I once knew. He was young and full of romance in his youth. He married a little miss who was his perfect compliment. They were in perfect vibration with each other. She was his completion as he was hers. One day she died and he was left utterly alone; entirely lost in the sea of life. He became completely sad. Now the pots that he produced while she was living are lyric, even joyful, in line, but the pots that he now creates are grave and cheerless in line. Understand, he was simply a common potter, not a producer of what people would call 'works of art'; he made common clay pots for the common uses.

"Now this proves my point, which is that what a man thinks and feels will inevitably get into his work. You can, perhaps, understand now how forms may be created with inanimate paint. I will explain further.

"When I look upon nature—a hillside with trees and clouds, for instance—I know, as everyone else knows, that the trunks of the trees are hard, and that the trees as a whole are pushing their way slowly upward and out of the ground into space. I know that the rocks have weight and that the clouds are moving from the force of the wind, and that there is volume in the clouds and in the hill. I know that there are many forces of nature working there. I know that these forces are the things which give life to the forms. I know that if it were not for the forces of nature there would be no life. Therefore, if I am to create life I must feel every force of nature possible for me to feel; in fact, the more forces of nature that I can sense the nearer my work will be to creation. If I am conscious of the weight in a rock the feeling of weight will get into my painting of the rock. If I am conscious of the movement of the clouds the feeling of movement will get into my painting of the clouds. Likewise with the other forms in my painting; if I can sense the nature forces that create them they will be near creation in my painting.

"As for the spiritual expression of my paintings, the romance, the drama, the sentiment, the literary significance, or what you please, I pay little attention to that, for it is impossible to keep that out of the painting if I go directly to the creation of life in the forms. The spiritual significance that the forms in nature have to me will unconsciously be expressed if I make an honest effort to create them; my feelings of life and nature will naturally be expressed—I could not keep from expressing my views of life if I tried.

"Perhaps I have not yet made my thoughts clear, but it is very difficult to do so since the common idea of art is that it is sentimental literature made graphic."

We had made up our mind to ask him one question without fail: "Do you disregard technical skill?"

He got out of his chair, placed himself like a clothes pin in the middle of the floor with both hands in his pants pockets

and said: "I hope you have not the common, silly idea of technical skill. A man who is interested in technique as technique must be a mechanic or what not. I cannot believe he is an artist. Technical skill means to me the power of destroying the physical resistance of that thing which I wish to express. I will believe that I am becoming skilled in technique when what I feel will go out of me and into the canvas with less resistance from the physical side."

We lit our smoke and departed, and we have been thinking desperately ever since.

SECOND STUDENT EXHIBITION AT JOHN WANAMAKER STORE

A meeting of representatives of the art schools of New York was held under the auspices of THE AMERICAN ART STUDENT at the Art Alliance of America, Wednesday, November 14. This was the first meeting which was called to plan and conduct the second annual students' exhibition at the John Wanamaker Store, New York. The schools that sent their representatives were as follows: Pratt Institute, Cooper Union, Art Students' League, N. Y. School of Applied Design for Women, Mechanics' Institute, N. Y. School of Fine and Applied Art, School of Design and Liberal Arts, Beaux-Arts Institute of Design, Manhattan School of Art, National Academy of Design, and N. Y. Evening School of Industrial Art. Teachers' College received notice too late to send a representative to the first meeting.

A tentative program of the exhibition was drawn up, but a vote on it was reserved for the following meeting. It was definitely decided, however, to hold the exhibition for two weeks beginning March 18 and to close entries on March 1. Owing to the hugeness of the last exhibition, it was determined to accept only one entry in each class from a person. Work from art students at the front or in camp will be given special honor.

Full details of the exhibition will be published in the January issue of THE AMERICAN ART STUDENT.

MAXIMO GOMEZ MONUMENT DESIGNS

Special to The American Art Student

HAVANA, Nov. 17.—Sculptors throughout the world are preparing to submit designs for the bronze equestrian statue to be built here in memory of Major General Maximo Gomez, "the Cuban Liberator." Requests for particulars of the competition, which carries with it prizes totaling \$17,000, have been received from the foremost artists of the United States and Europe and the accepted design, which will cost in the neighborhood of \$200,000, will be of great artistic as well as historical value.

The winner's prize will be \$10,000 and the competition will not close until next April.



We must not be impatient to succeed. We cannot hurry our intelligence. We must take care lest in after years, when courage is old, we realize the tragedy of our impatience.



First Aid Dressing Station Camouflaged



Machine Gun Emplacement

WARTIME SKETCHES BY GEORGE PICKEN

The sketches by Private George Picken reproduced on this page were made at Camp Lee, Petersburg, Va. The sketch in the upper left-hand corner represents a First Aid Dressing Station situated in a dugout in the "rear" carefully concealed by foliage arranged on the roof. The other sketch above shows a machine gun emplacement built according to the modern French method. The sketch directly below shows the sand bag fortifications protected by barb wire entanglements. The drawing in the lower right-hand corner illustrates a sham battle fought at night.

The New York *Tribune*, in reproducing one of George Picken's sketches from *THE AMERICAN ART STUDENT*, says:

"This is one of the first specimens, aside from poster work, of war art in America. A great many distinguished artists have been busy portraying every aspect of the war in Europe, but until now there has been no field at home. The above drawing . . . may be looked upon as a probable forerunner of much work of this sort—possibly very notable work."

THE AMERICAN ART STUDENT has arranged to reproduce Mr. Picken's sketches regularly each month.

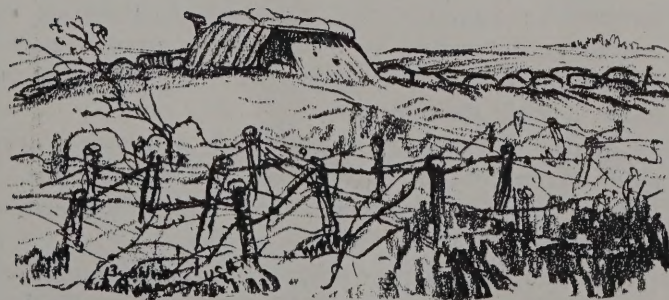
A LETTER FROM CHARLES VEZIN

A rather curious typographical error was committed in our review of "The Art of the Soul Sick," a brochure which is being circulated at his own expense by Mr. Charles Vezin, formerly president of the Art Students' League. Our attention was called to the error in the following letter:

Editor, *The American Art Student*:

DEAR SIR—In your sympathetic comment on my advertisement in your very useful and interesting publication (which advertisement again appears in this issue) your "printer's devil" has made the same painful error that his colleagues of the Boston Transcript and other publications have made in quoting my quotation in *The Art of the Soul Sick*. Referring to "post-effusionism" I say: "That such art at its best is morbid introspection, at its worst degeneracy 'in the word's most reckless meaning,'" this being my translation of a poet's familiar words, who however did not apply them to the word "degeneracy." Your printer makes it "world" instead of "word."

Very respectfully,
New York, October 31, 1917. CHARLES VEZIN.



Barb Wire Entanglements



The Night Attack



It has been wisely said, "Don't put all your eggs in one basket." The successful cartoonists are those who know something of everything, and everything of something.



2nd Medal

J. Ruhl



2nd Medal

L. Maldarelli

BEAUX-ARTS INSTITUTE OF DESIGN COMPETITIONS

NOTE: It is the intention of *The American Art Student* to publish each month the results of the national competitions of the Beaux-Arts Institute of Design, reproducing notable prize winners so far as possible, and announcing the details of future exhibitions.

The awards in the competition in the department of Sculpture of the Beaux-Arts Institute of Design for a Mantel Clock design, which was judged November 12, was as follows: L. Maldarelli, 2nd Medal; J. Ruhl, 2nd Medal; F. B. Clarke, 1st Mention; L. Bayman, 2nd Mention; C. G. Luini, 2nd Mention. The jurors were: John Gregory, F. T. Chamberlain, Arthur Crisp, Von Lossberg, Bossange Savage, and Lloyd Warren.

The program for the next competition in sculpture for actual execution, which will be judged January 7, 1918, is as follows:

The Joint Committee of the B. A. I. D., and of the National Sculpture Society, proposes as the subject for competition a figure representing "Charity."

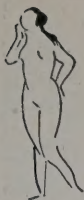
It is proposed to decorate the four niches of the stair hall

of the Plainfield Municipal Building, now in course of construction, with four allegorical figures. Competitions for two of these figures have already been held (the subjects of which were "Military Valor" and "Civic Virtue"); This competition is for the third figure of the series. These niches are three feet from the floor, they are three feet and one half inch wide, six feet to the spring of the arch which heads them and nine inches deep, the back of the niche being flat. A pedestal one foot nine inches wide juts out eight and one half inches from the wainscot below the niche, leaving therefore a shelf 1'-5½" deep x 1'-9" wide, on which to rest the figure.

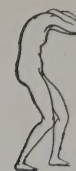
The subject of this decoration is "Charity." It shall consist of a decorative base five inches high bearing the inscription, surmounted by a figure alone, or accompanied by subordinate figures or accessories, rising four feet ten inches in height above the base.

Models of the figure or group only at a scale of two inches to the foot are to be delivered before noon Jan. 7, 1918, at 126 East 75th Street, New York; the judgment to be at 8.00 P. M. on the same evening.

Blueprints showing the design of the niches may be had on application to Mr. Fred B. Clarke, Secretary, 126 East



The wisdomful phrase "Industry is the great teacher" has urged us on so long that we have grown weary of its spur. Let us invent another one—"We learn by our mistakes."



1st Medal—Department of Mural Painting
Carroll T. Lambert
Penn. School of Industrial Art

This was the only design which successfully solved the problem of a three figure composition, the expression of a woven material, the arrangement of a border, the color relation of the tapestry to the white and gold room and at the same time presented the solution in an adequate manner.

75th Street, New York, but a model of the niche is not required of the competitors.

Conditions of the Competition: There will be the preliminary competition at two inch scale, from which will be chosen, by a jury of architects and sculptors, such models as they may think proper for a final competition at one half scale of execution;

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the winner of the final competition will be afforded by the Institute a studio for three months time to put his model up in full size, together with such models and materials as he may need for the purpose. If at the completion of his work the jury deems it of sufficient merit it shall be cast at the expense of the Institute and a copy in cement or plaster presented to the City of Plainfield, the competitor, retaining the copyright on the original.

Monthly Competition in Sculpture

Since the death of Christ upon a Cross, and the martyrdom of the saints on other crosses of various shapes, the cross has symbolized suffering for an ideal. The number of its forms is great; The Greek cross of four equal arms, the Latin cross with the lower arm lengthened representing the actual cross of crucifixion, and many others, developed throughout the middle ages from these two. In a cemetery a cross stands for the hope of a future life after death, as a circle means complete unity in Eastern Asiatic religions. There are examples in Western France and Ireland of the combination of the circle and the cross, a unitizing of an older tradition with that of the Christian Faith.

To commemorate the sacrifice of men who died in a small skirmish of the Great War, a stone cross is to be erected where they fell to symbolize that they, believing themselves Christians, fought and died for an ideal. This cross shall not exceed 15 feet in height. Models at one inch scale should be delivered before noon Jan. 7, at 126 East 75th Street.

Monthly Mural Painting Competitions

In the vestibule of a small Public Building revetted with yellow veined Sienna marble, an arcature occurs on each one of the side walls corresponding to the series of three arcades which face the entrance and separate the vestibule from the stairhall. The lower part of these arcatures below the line of the impost of the arch is filled with an inscription; the lunettes of the arcatures are filled with paintings. The subject of the one in question is "Charity."

The lunette is a semicircle, six feet in diameter and nine feet from the floor.

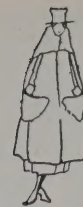
The sketches at 2 inch scale should be executed with much care, expressing the entire composition in color, tone and form, and should be delivered before noon on Monday, Jan. 7, 1918, at 126 East 75th Street.

The competition of the Department of Mural Painting of the Beaux-Arts Institute of Design for a tapestry representing the Three Fates was judged on November 12, the jury consisting of Messrs. Arthur Crisp, R. K. Ryland, Ivan Olinsky, and Lloyd Warren. The following awards were

(Continued on page 14)



Art, to a great extent, models human nature, remember that. Know that any emotion which your work causes will have its effect in the progeny of the next generation.



(Continued from page 5)

"I went down on that dirty farm because you wanted me to. They know I'm a jail-bird, though they try not to show it. What am I getting out of it? Twelve hours a day hard work. Nothing to do or see. Pulls in my heart all the time for the sight of you, and I'm the dirt under your feet. I know it and so do you, though you try to be so easylike with me. I wasn't minding so much being a criminal until you come into the jail with your little books to read to us, with the smell of roses about you. Roses! In January! You had a big red one pinned on you the first day, and the like of us is lucky to see one the middle of June over a fence somewheres."

"I know, Red. It's hard. That's why I've tried to help."

"But you haven't helped, you've made it worse. You've made me know what is in that world that I can't get. Even if I took it, it wouldn't be mine then. There's a girl—she's stuck to me through a lot. They don't build 'em that way and set 'em in places like this—and I don't care much to see her any more, just because she ain't you. What did you do it for? It wasn't no place for you anyhow. No place for you standing there in the stink and reading to us that wasn't fit for you to set your eyes on. I'll tell you what I was thinking all the time you were doing that there reading. I was saying over and over the same thing, and if you'd asked me as you did the others, sometimes, what I was agetting out of it, I'd 'a said, 'Why does your husband let you do it, a pretty thing like you?' Any woman could read us moral stories and we'd get more of 'em than from you—when your hair shines over the tops of your little ears and when you got a way of lifting your chin that we wanted to see every time. I didn't care how the reformed man beat the world out, I waited to see you lift your chin—God! What did you think we were, anyhow! But I know: you thought you were so far above us that you'd be like a picture, a statue, a saint—nothing doing! You read to us how the reclaimed get their reward and what a fine place the world is, and I longed and fired to put the end of one finger on your throat. It was no place for you. What was your husband thinking of to let you go?"

The blood had crept into her face; she glanced at the clock above her. He saw her do it and laughed aloud.

(To be continued)

NOTE: The second installment of this story is being illustrated by Mr. Thomas Fogarty's class in illustration at the Art Students' League, and the best illustration will be reproduced in THE AMERICAN ART STUDENT.

The illustration accompanying this story on Page 4 was made by Mr. Harry Baker. It illustrates the incident selected aptly and contains the spirit of the story. The drawing and action of the figures is good, although it was done without the aid of models. The composition is excellent.

The story was written by Miss Elizabeth Irons Folsom and was first published in "The Pagan."

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The "modernists" have enshrined a new trinity, Cézanne, Van Gogh and Oscar Wilde.

Van Gogh cut off his ear and sent it to his mistress for a birthday gift. That sickening act had no sophistries to shield it as the painted mutilations have that haunt some of our galleries. * * * *

Dr. Weir Mitchell was both neurologist and novelist. I have been hoping for an alienist and painter in one, who could

from a concentric point of view of artist and physician, point out the source of modern art infection, a mind qualified to diagnose the psychopathic and yet to appreciate the aims and the psychology of art. That is sufficient for our purpose. A man of such dual authority reveals himself in the following pages. * * * *

All of which may be found in a brochure

THE ART OF THE SOUL SICK

which can be obtained *free and postpaid* from the undersigned. Those who desire more than one copy, like art teachers, monitors or members of art classes or others who agree to distribute extra copies, kindly state how many are desired.

CHARLES VEZIN

349 Broadway

NEW YORK

(Continued from page 12)

made: 1st Medal, Carrol T. Lambert; 2nd Medals, J. C. Roan and Eloise Howard; 1st Mentions, Corinne C. Loos and E. A. Walton; 2nd Mentions, Mabel Frazer, L. A. Mager, A. Glasner. "A Lunette" is the subject of the next competition.

SPECIAL NUMBERS OF THE AMERICAN ART STUDENT Philadelphia Number

Philadelphia is one of the leading centers of art in the United States. Some of the greatest art schools, art collections, and art societies are located in the Quaker City.

Our February 1918 number will be a Philadelphia number. The contents are being prepared for the most part by Philadelphia artists and by students of the Philadelphia art schools.

Chicago Number

The East has not yet awakened to the increasing magnitude of Chicago as an art center. It is necessary for the East and West to understand each other, else there can be no true cooperation effected among the art interests of America.

The March 1918 number of THE AMERICAN ART STUDENT will be prepared by the art students of the Windy City, which is second only to New York in art student population.

A WAY FOR YOU TO HELP WIN THE WAR

Posters are required by the Government to advertise the next Liberty Loan, to make known the various activities and needs of the Red Cross Society, to encourage thrift and economy of food, and to stimulate in each individual a sense of patriotism and responsibility to the country.

Painters, sculptors, illustrators, and designers can help. This is the great opportunity for American art to show what it can do. No awards of any kind are offered.

Designs may be of any size or executed in any medium. They should be finished, if possible, but may be only sketches of ideas. It is requested that designs be sent in on January 1 to the Art War Relief Committee, care of the Art Alliance of America, 10 East 47th Street, New York City. They will be submitted to the Committee, which has been appointed by the Federal Government, and which is headed by Mr. Charles Dana Gibson.

These topics are suggested for posters: Future liberty loans, Army and Navy, the five dollar liberty loan (appealing also to children), spirit of patriotism, reverence for the flag; Red Cross work; thrift, conservation, criminality of waste.

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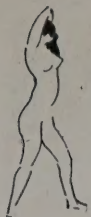
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ART SCHOOL NOTES

The exhibition of Chinese paintings, held at the Art Institute of Chicago, began November 13, and will close December 8. The collection was loaned by Mr. Charles L. Freer of Detroit.

A course in posters and pictorial advertisements has been added to the curriculum of the Los Angeles School of Art and Design. This school is one of the very few established schools in the country that has a resident course in cartooning.

The private classes of Mr. Wilfrid Muir Evans at 112 West 11th St., New York are now in session. These classes are composed of students who feel that the usual art school offers inadequate tuition and wish to study in close contact with an instructor who is stimulating and not dominating.

The Modern Art School, on Washington Square, New York, has established an evening sketch class that promises to be a feature of the school. The class will be conducted evenings from 8 to 10, and students may come any evening they wish, to sketch from life. One does not have to register for any period of time. Perfect freedom is allowed to the student for the expression of his thoughts, and models are supplied that are inspirational to the artist.

A number of Bridgeport, Conn., students have organized an Art League. The League meets twice a month and lectures by noted artists are heard. The Secretary is Mr. G. J. Yuhas, 134 Hanson Ave., Bridgeport Conn.

The Corcoran Art Gallery, Washington, D. C., welcomes visits from men in the National Service. A special reception was recently given to officers, soldiers, and sailors in and near Washington.

About 50 art students of Seattle, Washington, have organized an Art Student's League under the direction of Mr. F. Tadema.

The Cooper Union Women's Art School, New York, has added a free advanced class for decorative design and for figure drawing and composition. The instructors are Frank P. Fairbanks and Eugene F. Savage, Fellows of the American Academy in Rome.

In addition to advanced problems in general decoration, the work of this newly established Class embraces Drawing from Life, as well as the study of the Human Figure on a system designed to simplify and facilitate its application to general pictorial subjects, and to Mural Decoration, the aim being to enable students to use the figure for preliminary composition without absolute dependence upon the model and further, to direct them in study from life for the final and more complete treatment of the human form in its application to mural work.

Miss Ida E. Fenimore has been appointed principal of

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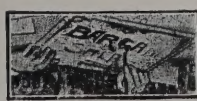
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Is that inspired manuscript which you were too bashful to send to a publisher still tucked away in your dresser drawer? It may be a great expression. Let us read it.



the Public Industrial Art School of Philadelphia following the death, recently, of J. Liberty Tadd. Miss Fenimore has for years been a teacher in the drawing department, and well merits the honor she has received of supervising the art education of the 1,160 pupils in the school.

* * *

To Miss Carolyn J. Townsend, a former student of the French School of Illustration and of Cooper Institute must be given the credit for ten of the little drawings used in this and the November issues at the top of the page.

* * *

The war has at least helped the American art world to the extent of ridding it of a number of parasites and faddists. The really serious students of art, with the exception of those who have entered the national service, are still at school working as hard as these stressful times permit. Many of them are rendering genuinely valuable aid to the Government with their art.

* * *

A course in show card writing and lettering is offered by the Alpha Color Co. of New York City. Lettering is a subject on which many artists are weak. It is despised by some who consider it unnecessary to their art. But the occasion frequently arises when the artist finds that lettering is something very important after all.

ERRATA

In giving the names of winners of honorable mention in the October number, the first name of Miss Louie Mae Chandler was misspelled.

Miss Margaret Mitchell Carlson, Elmwood, Newport News, Va., won third prize in the pen and ink division of the Whatman contest. The middle name had been omitted in the November number. There is another Margaret Carlson at Newport News besides the artist mentioned.

The sketch by Stewart Crise in our October number was not sketched in Italy, as stated, but in an Italian restaurant on 43rd Street, New York.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, of The American Art Student, published monthly at New York, N. Y., for October 1, 1917.

State of New York, { ss:
County of New York {

Before me, a notary public in and for the State and county aforesaid, personally appeared Bernard Kramer, who, having been duly sworn according to law, deposes and says that he is the managing editor of The American Art Student, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the act of August 24, 1912, embodied in section 443, Postal Laws and Regulations printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are:

Publisher: The American Art Student Publishing Association, 21 Park Row, New York, N. Y.

Editor: Thomas P. Garrett, 37 Howard Ave., Stapleton, S. I., N. Y.

Managing Editor: Bernard Kramer, 131 West 30th St., Bayonne, N. J.

Business Manager: Walter Whiteley Hubbard, 26 Court St., Brooklyn, N. Y.

2. That the owners are:

The American Art Student Publishing Association, 21 Park Row, New York, N. Y.

Thomas P. Garrett, 37 Howard Avenue, Stapleton, S. I., N. Y.

Bernard Kramer, 131 West 30th Street, Bayonne, N. J.

Walter Whiteley Hubbard, 26 Court Street, Brooklyn, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

BERNARD KRAMER,
Managing Editor.

Sworn to and subscribed before me this 28th day of September, 1917.
[Seal] MICHAEL J. HOWELL,
Commissioner of Deeds for the City of New York, residing in Kings County. (My commission expires March 30, 1919.)

Page Sixteen

A STUDENT OF NATURE

George Lorenzo Noyes was born in the village of Norway, in the State of Maine some fifty years ago. An exhibition of fifty pencil drawings by him was held at the Ehrich Galleries, New York, during the past month which attracted much attention. The following account of Mr. Noyes's inspiration, given in his own words, may prove valuable to many art students:

"In regard to the drawings, I have never put into words 'the why' of them. I remember from the very first of being conscious of myself and my surroundings and of desiring to make pictures. Living as I did, in the country where things of great beauty exist, I of course, turned to them. All my boy days were lived in the surroundings where nature seemed to be in full expression. *The intended things*, as they seemed to me. I had the freedom of life in the mountains. I traveled all the valleys and explored the mountains, hunted and fished, camped out, and had all the privileges a boy could wish for. All that seemed to give my life what it craved. As I grew older the things seemed to grow more profound and more beautiful, and the desire to express myself, my feelings, grew also.

"I used the pencil to pry into the things, to see how they were made, to know the anatomy. I drew the little things, the roots of trees where they were exposed on the banks along the streams and over ledges, in fact I tried everything. Where mountains are, there exist clouds that belong to the mountains. The whole environment seems to me the most beautiful possible upon this earth. I studied the parts, the things that went to make up the whole. The earth as one, the sky and clouds as another. These combined to make *one*, the expression of a complete wholeness. I traveled these mountains for many years in all the seasons and recorded facts. I let them tell me the something I wanted.

"The artist who works in black and white must know his medium so well and realize his subject as so inherent in his art that his pencil will express without hesitation his fullest understanding of life. For the man truly interested in what he can give us with black and white will recognize no limitations in what he has to say. There is no limitation to the power he has to touch your memory, to open up your imagination. The pencil holds in its boundaries the sense of space; it portrays in its intricacies the sense of motion, and it indicates in the lights and shadows of its surface the very subtlety of color which it seemingly disregards.

"What we get from art in every instance is what we know of life. I had no training, only as I learned from the things I loved. I wanted my works to be mine first-handed. I have never in my life seen a master-painting, no professional works, and that perhaps may be against me, but I am going to risk it, anyway. I have lived my life environed by the scenes I admire!"

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